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enough to give Prof. Hart credit for having independently seen, for example, the 'blunder' I made in connecting *esne* not with Gothic *asneis*, but with *iesen* 'kidney, intestine.' The reason why I committed this 'blunder' is this: I was well aware of the usual derivation of *esne*—in fact, being thoroughly familiar with Kluge's *Etym. Wtb.*; I could not have failed to notice what he says under *Ernte*, but I dared to imagine that the stem of *asneis* 'Erntearbeiter' could not possibly be the same that is extant in *esne*, since Ælfric—in one instance at least—uses the word in such a way as preëminently to bring out the sense of 'virility.' Exod. II, 2, he undoubtedly opposes *esne* to *wif*, rendering a Latin *vir* and *femina*, respectively: *witodlice þu scealt beodan Israhela folce þæt esne bidde æt his frynd and wif æt hire nehgeburan gyl-dene fatu and sylfrene*; the adverb, moreover, *esnelice*, I have never met with as yet in the sense of *serviliter*, but always rendering a Latin *viriliter*: proof enough, I should say, that the primary idea expressed by *esne* is that of *uirilitas*, *uirilia*, *pubes*. If, then, the primary idea of the word is that of virility, connection with *iesen* rendering *ilia* and the like commends itself. The development of the word would have been along the lines of German *Knecht*. That such is the case I still believe, in spite of Messrs. Holthausen and Hart.

I must, for the present, let this suffice as an earnest of my endeavor to squarely meet Prof. Hart's charges. He shall hear more from me, as soon as I shall be enabled to speak unreservedly concerning things I must not touch upon before the publication of the above-mentioned work. Finally, let Prof. Hart be assured that Dr. Georg Götz fully believes in my honesty and capability. In a recent letter written to me, he, in very flattering terms, acknowledges the help I have given to the cause of glossography, and that this also extends to Old English, he may learn from the following which I shall quote for his benefit: *Im Angelsächsischen Teile habe ich aufgenommen, was Kluge und Sievers empfohlen haben.*

OTTO B. SCHLUTTER.

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BRIEF MENTION.

Under the title of *The later English Drama* Mr. Calvin S. Brown has edited, with an intro-

duction and notes, Goldsmith's *She Stoops to Conquer*, Sheridan's *Rivals* and *School for Scandal*, Knowles' *Virginian*, and Bulwer-Lytton's *Lady of Lyons* and *Richelieu* (New York, A. S. Barnes & Co., 1898) for the use of students. The introduction consists of "A brief outline of the English Drama since Shakespeare," but it attempts to crowd too much into too little space, for nine pages of introduction can but scratch the surface of the subject. A short bibliography is prefixed, and occasional explanatory notes are scattered through the pages. The object of the book is merely

"to present in convenient and accessible form what has been done best in the English drama from the time of Goldsmith to the present,"

and this purpose it will serve very well.

We have noticed the occurrence twice of the misprint *militæ* for *militiæ* (pp. 319 and 326), but a man must be Argus-eyed to escape all such oversights. An Appendix gives some illustrative quotations, especially six or eight pages of translation from Livy on "The Murder of Dentatus and the affair of Virginia."

In the series of "English Readings for Students," published by Henry Holt & Co. (New York, 1898), Mr. William Strunk, Jr. has edited *Dryden's Essays on the Drama*, with introduction and notes. The book includes "An Essay of Dramatic Poesy," and "A Defence of an Essay of Dramatic Poesy," and "Of Heroic Plays." The first two of these had already been edited by Mr. Thomas Arnold in the Clarendon Press Series (Oxford, 1889), but it is well to have another edition with the short essay "Of Heroic Plays" appended.

An introduction of thirty-eight pages gives a chronological table, a sketch of Dryden's life, Dryden's sources and authorities, the history of the essays, and a brief estimate of Dryden's prose style, the tenor of which may be gathered from the assertion, "Dryden's position as the first writer of modern English prose has been long recognized, with hardly a dissenting voice," and the first familiar essay is characterized as "a work memorable in the history of English style." The editor's work seems to have been well done, and the publishers have done their part in a very attractive manner. Such books increase the facilities for the dissemination of a knowledge of standard works among young students of literature.